

**The Body Electric**  
**Zizi Raymond and Kiki Smith**

**gallery  
one**

A solid orange geometric shape, resembling a triangle or a sector of a circle, is positioned in the bottom-left corner of the page, partially overlapping the white background.

**The Body Electric: Zizi Raymond and Kiki Smith**  
December 14, 1991 - February 16, 1992

This exhibition was made possible by a grant from the National Endowment for the Arts, the FUNd at the Corcoran, and the Cowles Charitable Trust.

The Embassy Row Hotel, Washington, DC,  
graciously helped provide accommodations for the artists.

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The Corcoran Gallery of Art  
500 17th Street, N.W.  
Washington, DC 20006

# gallery One

And if the body does not do fully as much as the soul?  
And if the body were not the soul, what is the soul?  
- Walt Whitman, *I Sing the Body Electric*<sup>1</sup>

The sculpture of Zizi Raymond and Kiki Smith represents basic human experiences by reinventing the body in a wide variety of literal or figurative configurations. Images of female identity are a persistent subtext in the work of each of these artists: viewing the body as a microcosm of life, both filter the experience of physicality through their intimate knowledge of the feminine persona. In this sense, their corporeal images become ameliorative collective symbols that afford insight into individual awareness. Alternating between intuitive and cognitive approaches, both artists seek to demystify the body by expressing its mystery through materials and processes that offer avenues for the rebirth of visceral emotions.

The processes and materials these artists choose reflect their divergent perspectives on physical existence. For Smith, the anonymous, fragmentary nature of disembodied components of the body—whether individual breasts, internal organs, or other body parts—masks an almost confrontational inquiry into the nature of femininity. Smith's assertion, that the difficult-to-penetrate quality of being is best addressed by confronting the physical self, is framed through the use of a host of unorthodox raw materials—such as rice paper, cotton cloth, glass, wax, and string—which are enriched by their transmutation from ephemeral stuff to part of a deliberative art process. These materials, traditionally considered "feminine" for their pliancy, malleability, and association with craft or decorative usages are, in Smith's work, active and resolute heralds of feminine potency. Whether manipulating tactile raw materials like paper, or materials that are formidable in the indirectness of their working processes, such as glass, the artist's process carefully mirrors the content of her imagery. Breasts, fetuses, and allusions to genealogical lines suggest that Smith's idea of the ultimate expression of female identity is one of adaptive creativity.



Raymond, on the other hand, transfigures already defined objects by making new juxtapositions. Her use of clothing and domestic objects as the raw material of her sculpture serves a purpose similar to Smith's use of materials with craft or decorative associations. Rehabilitating discarded remnants of the social and personal status of individual lives, she reconfigures them, reinvesting these accoutrements with meanings that trigger specific responses based on each viewer's recognition and understanding of their own memories. Inspired by her own childhood memories, the artist's sculptures are ambiguous objects that, like the Surrealist "enigmatic object" described by Marcel Jean, "reveal our multifaceted irrational life."<sup>2</sup> Exploring the terrain of the unconscious through a complex iconography of symbolic notations of self, Raymond transforms utilitarian objects familiar from daily life, implying physical states of being through the power of suggestion. In her words, she is "looking for a sensation or suggestion of the body, a visceral feeling you might get from looking at shoes, for example, and then imagining the person for which the shoes stand."<sup>3</sup>

\* \* \*



Kiki Smith, *Lucy's Daughters*, 1988-91





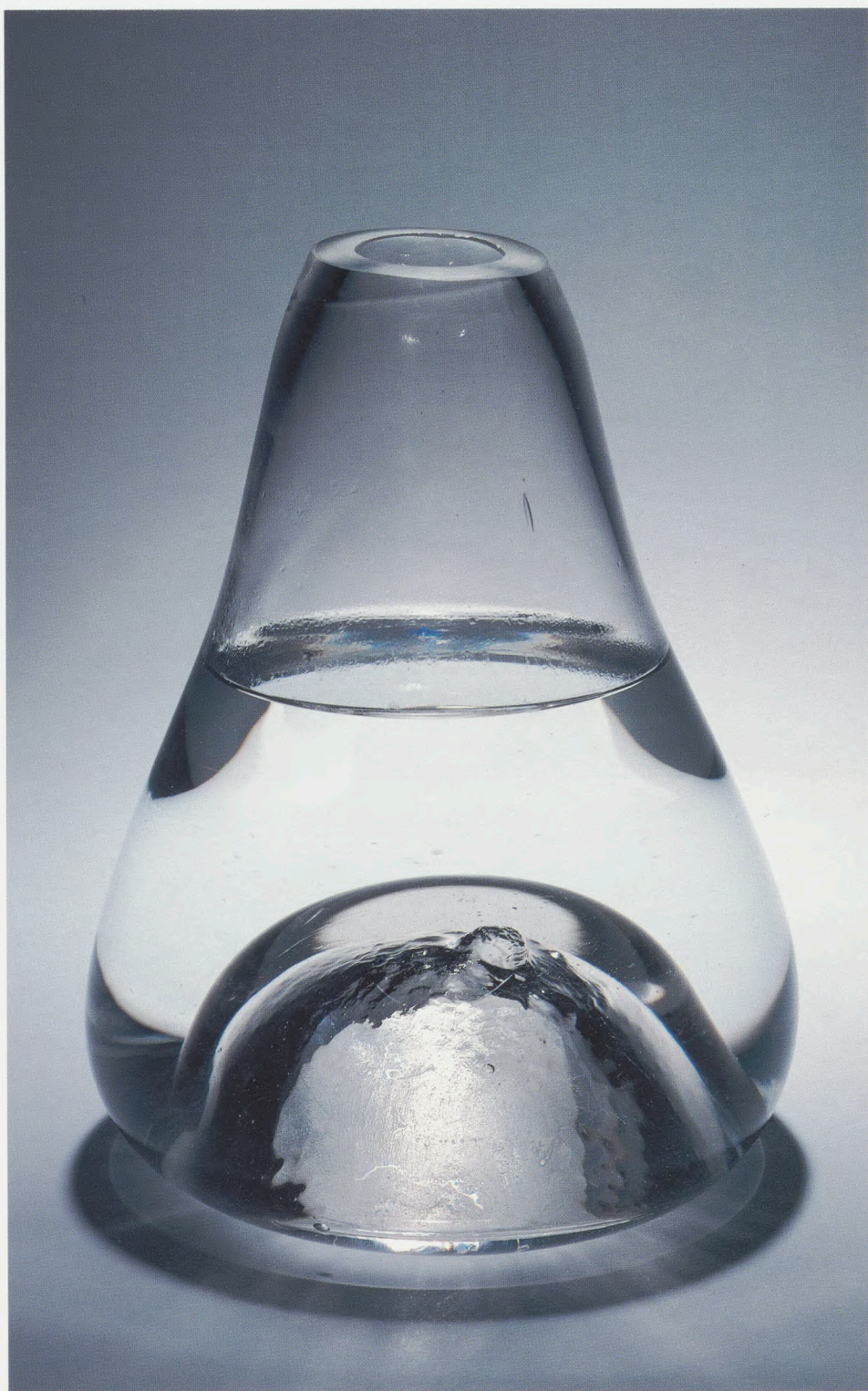
Kiki Smith, *Lucy's Daughters*, 1991

Art, no matter how minimalist, is never simply design. It is always a ritualistic reordering of reality.

Camille Paglia, *Sexual Personae, Art and Decadence from Nefertiti to Emily Dickinson*<sup>4</sup>

Kiki Smith's exploration of the essential conundrum of bodily existence simultaneously seeks to demystify the body and revel in the essentially unsolvable terms of its mystery. "The body is the vessel of life, so it is the most mysterious thing possible," Smith has noted, "but in terms of the inside, it needs to be explored and unveiled."<sup>5</sup> While attempts to identify, deny, or bypass the western dichotomy between intellectual and corporeal consciousness are interwoven throughout her work, her process is fundamentally intuitive, based on alchemy and ritual instead of scientific or schematic analysis. Removed from their context within the human physique, Smith's representations of specific body parts become pungent icons that allude to the fact that bodily experience consists of series of what are essentially non-narrative markers for identity. In this way, Smith's focus on individual, fragmentary aspects of humanness can be expanded to suggest the universal aspects of humanity. "I chose the body, not consciously, but because it is the one form that we all share. It's something that everybody has as their own authentic experience."<sup>6</sup>





Kiki Smith, *Breast Jar*, 1990



Smith's cryptic representations of body remnants and generic human forms suggest microcosms that carry an abundance of personal, social, and political implications. But while she resists an overtly moralistic or ideological reading of her work, she acknowledges that form exists in the service of content: her work "tries to make people look at and examine those philosophies and ideologies that own you in every aspect of your life—be it religion, government, health, gender definition, or whatever."<sup>7</sup> To accomplish this, Smith often employs universal themes to express metaphysical metaphors. The 120 small stuffed dolls that comprise *Lucy's Daughters*, 1991, compound romantic conceptions of genetics, evolution, and motherhood. These standing muslin figures each bear the representational imprint of a generic female form that suggests the first discovered hominid, commonly known as Lucy.<sup>8</sup> This reading is complicated, however, by the companion piece, *Lucy's Daughters*, 1988-1991, which offers a more literal manifestation of a controversial new hypothesis about human evolution. This theory, developed by the late Allan C. Wilson, proposes that all humans are genetically related through a maternal line that can be traced to a single ancestor who lived in Africa approximately 200,000 years ago. Smith's large drawing depicts an inverted pyramid structure composed of a series of printed images of generic female forms; united by a web-work of string, they obliquely echo the scientific charting of intergenerational relationships.

In the series *Breast Jars*, 1990, glass containers of various sizes and shapes each enclose a glass breast, encasing it as an egg would an embryo. Smith's use of such a cold, unyielding, and traditionally decorative medium as glass places this attribute of femininity in opposition to the social and emotional understanding of the breast as a nurturing, life-giving, and sexually appealing vessel. While the squat shape of *Breast Jar*, 1990, is tinged with a pinkish hue that gives the work the overall glow of a nursing mother, the more elongated form of another work in the series is stoppered with the type of glass apparatus that is commonly associated with the experimentation of a medical laboratory. By investing this image of femininity with diverse attributes, Smith indirectly provides us with a broad spectrum of contemporary associations we might attach to human identity. Each breast was cast from the same model, but the vessels are distinctly dissimilar; each carries individual characteristics that reflect differences between female physiognomy and psychology, and objectified and personal identity.

\* \* \*



"...the act of the imagination is a magical one. It is an incantation destined to produce the object of one's thought, the thing one desires, in such a way that one can take possession of it.

Jean Paul Sartre, *The Psychology of Imagination*<sup>9</sup>

Unlike Smith, whose objects result from processes of fabrication that are most often intimate and hands-on, Zizi Raymond's arrangements of found objects imply, through their odd combinations, the presence of a corporeal existence. In keeping with her preference for composition over fabrication, much of her work relies on indirect rather than direct references to the physical structure of the body. Raymond's work uses body surrogates—women's clothing, children's shoes, school uniforms, wedding and prom dresses—to create juxtapositions which cue universal memory references. Like Smith, her materials are also often resolutely feminine in their associations, even as they are incongruous in their combinations. Many of Raymond's associations refer to childhood and domesticity; soft and malleable clothing, for example, is juxtaposed with immovable objects such as household furniture. These objects, discovered through the artist's ongoing activity of scavenging in surplus stores and thrift shops, gain new meanings through the omnivorous nature of Raymond's process of anthropomorphization. The starting point for the symbolic and psychological associations that she confers on her work is the echo of a personal memory that infers a human presence on otherwise inanimate objects: "The things that I bring back are things that have resonance. When I go looking for stuff, something will have some kind of resonance, whether it is from my personal history or something that conjures up memories and that is what starts it."<sup>10</sup>

Dominating Raymond's sculpture is a sense of tension which the artist obtains by balancing contradictory objects in a tenuous state of dynamic equilibrium. The forced interaction of such dissimilar objects—formal dress and plumber's glue swabs, wooden cross and trophy figurine, landscape photomural and men's athletic supporters—are simultaneously humorous and jarring. The tautness that arises from Raymond's obsessive disassembling and reassembling transforms the aura of destruction surrounding discarded objects of utility into a constructive tension that invests the artist's materials with evocative qualities not always inherent or apparent in their original function. This is evident in *Untitled* (red cross), 1991, where a quintessential feminine rite of passage—high school cheerleading—is exploded into a quasi-religious experience. In this work, the silver figurine depicting an active cheerleader becomes a sacrificial totem; mounted on a red cross, she broadcasts the artist's tongue-in-cheek homily on adolescent anxiety. In *Wet Dreams*, 1991, male adolescence and sexual awakening is expressed through the jockstraps that the artist proposes as avatars of male physiognomy. Presenting a non-sequential narrative that is visually anchored by a cinematic photomural that buys our conviction through its photographic "evidence," this wall relief plays on the surrealist notion of a work of art as a manufactured dream or abstract analog.





Zizi Raymond, *Untitled*, 1991





Zizi Raymond, *Untitled*, 1991





Zizi Raymond, *Wet Dreams*, 1990

While it is tempting to consider Raymond's observations as existing within the lexicon of established Freudian thought, any reading of her objects opens up into a world of intertwined associations and messages that reveal a uniquely female viewpoint on Freud's conclusions. Such a melange of interconnections, where visual gestures simultaneously trigger conscious and unconscious references, is described by Victor Burgin as an "intertextuality."<sup>11</sup> This intermingling of contexts and themes is nowhere more apparent than in *Untitled (green dress)*, 1991, which combines references as diverse as Cinderella's attainment of romantic love to the loss of naïvete and innocence experienced by the central character in the epic *Gone With the Wind*. In this enigmatic assemblage a green satin and velvet ballgown, made tangible by a dressmaker's form, stands bristling with objects that seem to penetrate the bodice of the garment. Raymond emphasizes notions of feminine rights of passage and sexual awakening that are commonly associated with the use of such a dress, carefully encompassing both the agony that resonates throughout the many depictions of the religious martyr Saint Sebastian and the more positive virtues of penetration that are embodied in a work like Bernini's *The Ecstasy of Saint Teresa*.

\* \* \*



The social body constrains the way the physical body is perceived. The physical experience of the body, always modified by the social categories through which it is known, sustains a particular view of society. There is a continual exchange of meanings between the two kinds of bodily experience so that each reinforces the categories of the other. As a result of this interaction the body itself is a highly restricted medium of expression. The forms it adopts in movement and repose express social pressures in manifold ways.

Mary Douglas, "The Two Bodies"<sup>12</sup>

In contemporary society representations of the female figure have myriad symbolic references that derive their power from cultural beliefs and structures of power; these disparate images range between the extremes (often simultaneously expressed) of woman as goddess and whore. Whether understood as metaphors of philosophical, psychological, or corporeal experiences, Raymond and Smith's sculptures offer reference points that address the ambiguities of human experience by delving into the ever-present but rarely acknowledged realities of daily bodily existence as a pivotal access point to the terrain of the unconscious. The core of their work confirms the physical as both the crucial boundary to the metaphysical and the ultimate expression of the paradox of Eros and Thanatos. This approach expands upon the symbolic figuration of such artists as Louise Bourgeois, whose sculpture translates human form into basic, elemental terms in order to create a private vocabulary of charged, secret, or allegorical meanings.<sup>13</sup> Like Bourgeois, Raymond and Smith overtly scrutinize such deeply personal themes as childhood and family, sexuality and social aggression, fear and anger. If one of the purposes of art is to help us scrutinize ourselves, then works of art such as those created by Raymond and Smith help us to know both physical experience and the metaphysical possibilities of the body. In doing so, they invite encounters that provoke both visceral and intellectual responses.

Terrie Sultan

Curator of Contemporary Art



#### Footnotes

- 1 Walt Whitman, "I Sing the Body Electric," in *Walt Whitman: The Complete Poems*, Francis Murphy, ed. (Middlesex, England and New York: Penguin Books, Ltd, 1975), 128.
- 2 Marcel Jean, "The Coming of Beautiful Days," in *The Autobiography of Surrealism*, Marcel Jean, ed. (New York: Viking Press, 1980; Documents of 20th-Century Art), 304. Quoted by Donald Kuspit in *Bourgeois* (New York: Vintage Contemporary Artists, 1988), 7.
- 3 Zizi Raymond, interview with the author, September 1991.
- 4 Camille Paglia, *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson*, (New Haven: Yale University Press, 1990), 29.
- 5 Kiki Smith, interview with Andrea Codrington. *The Journal of Art* (October 1991), 40-42.
- 6 Kiki Smith, interview with Robin Winters. *Kiki Smith*, (Amsterdam: Institute of Contemporary Art, and The Hague: Sdu Publishers, 1990), 29.
- 7 Kiki Smith, interview with Carlo McCormick. *The Journal of Contemporary Art*, Klaus Ottman, ed. (Paradise Valley, Arizona: Journal of Contemporary Art, Inc., 1991), 87.
- 8 The full history of the discovery the first hominid, known as Lucy, is chronicled in Donald C. Johanson and Maitland A. Edey, *Lucy: The Beginnings of Humankind* (New York: Simon and Schuster, 1981).
- 9 Jean Paul Sartre, *The Psychology of Imagination* (New York: Citadel Press, 1966), 177.
- 10 Zizi Raymond, interview with the author, September 1991.
- 11 Victor Burgin, "Re-Reading Camera Lucida," *Creative Camera* (November 1982), 730.
- 12 Mary Douglas, "The Two Bodies," in *Natural Symbols: Explorations in Cosmology* (New York: Pantheon Books, 1970), 65.
- 13 Louise Bourgeois's work is discussed in detail in Deborah Wye, *Louise Bourgeois* (New York: Museum of Modern Art, 1982).



## Zizi Raymond

Zizi Raymond was born in New York, New York in 1960. She received degrees from the University of California, Los Angeles (BFA) and from the University of California, Davis (MFA). She currently lives and works in New York City.

### One-person exhibitions:

- 1986 Schaefer Fine Arts Center, Gustavus Adolphus College, Saint Peter, Minnesota
- C.N. Gorman Museum, Davis, California
- 1988 Dorothy Goldeen Gallery, Santa Monica, California
- Hudson D. Walker Gallery, Provincetown, Massachusetts
- 1989 Center for Contemporary Art, Chicago
- 1990 Dorothy Goldeen Gallery, Santa Monica, California
- Musée du Québec, Quebec

### Group exhibitions:

- 1983 "Colors," Kerkoff Gallery, Los Angeles
- 1985 "Davis at Berkeley," Heller Gallery, Berkeley, California
- "Post 1984 Show," Davis Art Center, Davis, California
- "Paper Dolls," Photo Annex, University of California, Davis
- 1987 Hudson D. Walker Gallery, Provincetown, Massachusetts
- "Recent Work by the Gustavus Adolphus Art Faculty," Conkling Gallery, Mankato, Minnesota
- 1989 "A to Zizi: A Group Show," Cleveland Center for Contemporary Art, Cleveland
- "The Fed Collects: Art for the Governor's Collection," Federal Reserve Board, Washington, DC
- "Private Reserve," Dorothy Goldeen Gallery, Santa Monica, California
- "Lost and Found in California: Four Decades of Assemblage Art," James Corcoran Gallery, Santa Monica, California
- "David & Goliath," Jack Shainman Gallery, New York
- "Cleveland Collects," Cleveland Center for Contemporary Art, Cleveland
- Massachusetts Council on the Arts & Humanities, Boston
- 1990 "Seven Sculptors," Mandeville Gallery, University of California, San Diego
- "Summer Group Show," Shea & Beker Gallery, New York
- 1991 "Louder," Gallery 400, University of Illinois, Chicago
- P.P.O. W., New York
- "Monochrome," Dorothy Goldeen Gallery, Santa Monica, California
- "The Store Show," Richard/Bennett Gallery, Los Angeles
- "The Body Electric: Zizi Raymond and Kiki Smith," Corcoran Gallery of Art, Washington, DC (catalogue)

### Awards:

- 1983 Arts Council Award, University of California, Los Angeles
- 1985 Skowhegan School of Painting and Sculpture Scholarship
- 1986 Graduate Research Award, University of California, Davis
- 1987-88 Fellowship, Fine Arts Work Center, Provincetown, Massachusetts
- 1990 Artist in Residence, Amsterdam

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- Cathy Curtis, "Zizi Raymond at Dorothy Goldeen Gallery," *Los Angeles Times*, September 16, 1988. Part VI.
- Kathryn Hixson, "Chicago In Review," *Arts Magazine*, December 1989. 105.
- Suzanne Munchnic, "Ordinary Absurdity: Zizi Raymond," *Los Angeles Times*, April 13, 1990. F18.
- Leah Ollman, "Seven Sculptors' Offers Engaging Sampling," *Los Angeles Times*, March 2, 1990. F23.
- Robert L. Pincus, "Seven Sculptors' Spins Tidily on Contemporary Genres," *The San Diego Union*, March 4, 1990. E7.
- Ellen Schlesinger, "Funk Lives," *Sacramento Bee*, February 22, 1985.



Zizi Raymond, *Untitled*, 1991

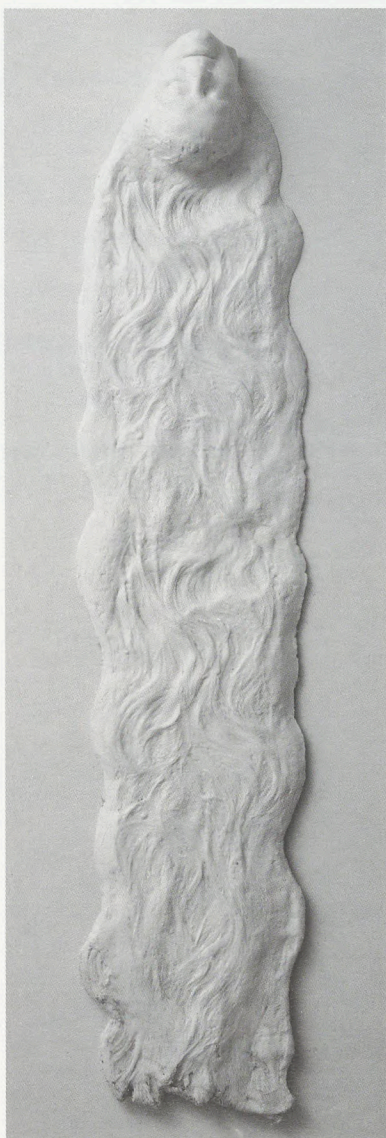


## Kiki Smith

Kiki Smith was born in Nuremberg, West Germany in 1954. She currently lives and works in New York City.

### One-person exhibitions:

- 1982 "Life Wants to Live," The Kitchen, New York
- 1988 Fawbush Gallery, New York
- 1989 Galerie Rene Blouin, Montreal Center for the Arts,  
Wesleyan University, Middletown, Connecticut  
(brochure)  
"Concentrations 20: Kiki Smith," Dallas Museum  
of Art, Dallas
- 1990 "Projects: Kiki Smith," Museum of Modern Art,  
New York (brochure)  
Centre d'Arte Contemporaine, Geneva  
Fawbush Gallery, New York  
The Clocktower, Institute for Contemporary Art,  
New York  
Tyler Gallery, Tyler School of Art, Philadelphia
- 1991 Institute of Contemporary Art, Amsterdam  
(catalogue)  
University Art Museum, Berkeley, California



### Group exhibitions:

- 1979 "Doctor and Dentist Show," 591 Broadway,  
New York  
"Salute to Creative Youth," 75 Warren Street,  
New York
- 1980 "A More Store," COLAB, New York  
"COLAB Benefit," Brooke Alexander Gallery,  
New York  
"Manifesto Show," 5 Bleecker Street, New York  
"Times Square Show," New York
- 1981 "Cave Created Chaos," White Columns, New York  
TEUGUM COLAB, Geneva  
"Lightning," P.S. 1 Museum, Institute for  
Contemporary Art, Long Island City, New York  
"New York, New Wave," P.S. 1 Museum, Institute  
for Contemporary Art, Long Island City,  
New York
- 1982 "Natural History," Grace Borgenicht Gallery,  
New York  
COLAB in Chicago, Chicago  
"A More Store," Barbara Gladstone Gallery,  
New York
- 1983 Hallwalls Contemporary Arts Center,  
Buffalo, New York  
"Science and Prophecy," White Columns, New York  
"Emergence: New Work from the Lower  
East Side," Susan Caldwell Gallery, New York  
"IM Theatre," Büro-Berlin, Berlin  
"Island of Negative Utopia," The Kitchen,  
New York
- 1984 "Kiki Smith, Bill Taggart and Tod Wizon,"  
Jack Tilton Gallery, New York  
"Works on Paper," Cable Gallery, New York  
"Call and Response: Art on Central America,"  
Colby College Museum of Art,  
Waterville, Maine  
"1984: Women in New York," Galerie Engstrom,  
Stockholm  
"Inside/Out," Piezo Electric Gallery, New York  
"Modern Masks," Whitney Museum of American  
Art, New York  
360 Kunst-Spiel, Wuppertal, West Germany  
Museo Castagnino, Rosario, Argentina
- 1985 "Synaethics," P.S. 1 Museum, Institute for  
Contemporary Art, Long Island City, New York  
"Male Sexuality," CityArts, Inc., New York  
Moderna Museet, Stockholm  
"Recent Acquisitions," Cincinnati Art Museum,  
Cincinnati

Kiki Smith, *Untitled*, 1990



- 1986 "Donald Lipski, Matt Mullican, and Kiki Smith,"  
The Clocktower, Institute for Contemporary Art,  
New York  
"Possession is 9/10ths of the Law," Fawbush  
Editions, New York  
"Public and Private: American Prints Today,"  
The Brooklyn Museum, Brooklyn, New York  
"Hanno Ahrens, Maureen Conner, David Nelson,  
and Kiki Smith," Art Salon, DeFacto, New York  
"Group Invitational," Curt Marcus Gallery,  
New York  
"Memento Mori," Centro Cultural del Arte,  
Polanco, Mexico
- 1987 "Emotope," Büro-Berlin, Berlin  
"Kiki Smith: Drawings," Piezo Electric Gallery,  
New York  
Fawbush Gallery, New York
- 1988 "Desire Path," Schulman Sculpture Garden,  
White Plains, New York  
"Committed to Print," The Museum of Modern  
Art, New York (catalogue)  
"A Choice," Kunstrai, Amsterdam  
"In Bloom," IBM Gallery of Science and Art,  
New York  
"Recent Acquisitions: 1986-88," The Museum of  
Modern Art, New York  
Arch Gallery, Amsterdam
- 1989 "Projects and Portfolios: The 25th National Print  
Exhibition," The Brooklyn Museum, Brooklyn,  
New York (catalogue)  
Tom Cugliani Gallery, New York  
"Cara Perlman and Kiki Smith," Fawbush Gallery,  
New York  
"New York Experimental Glass," The Society for  
Art in Craft, Pittsburgh (catalogue)
- 1990 "The Corcoran Collects: Three Decades of  
Acquisitions by the Women's Committee  
and the Friends of the Corcoran,"  
Corcoran Gallery of Art, Washington, DC  
Jack Tilton Gallery, New York  
"Figuring the Body," Museum of Fine Arts,  
Boston  
"Group Material: AIDS Timeline," Wadsworth  
Atheneum, Hartford, Connecticut  
"The Unique Print: 70s into 90s," Museum of  
Fine Arts, Boston (catalogue)  
"11th British International Print Biennale,"  
Bradford Museum, West Yorkshire, England  
"Fragments, Parts, and Wholes," White  
Columns, New York  
"Diagnosis," The Art Gallery of York University,  
Toronto  
"Selections From Fawbush Editions," Fawbush  
Gallery, New York  
"Witness Against Our Vanishing," Artists Space,  
New York (catalogue)  
"Stained Sheets/Holy Shrouds," Krygier/Landau  
Contemporary Art, Santa Monica, California
- 1991 "The Interrupted Life," The New Museum of  
Contemporary Art, New York  
"Body/Language," Lannan Foundation,  
Los Angeles  
"When Objects Dream and Talk in Their Sleep,"  
Jack Tilton Gallery, New York  
Shoshana Wayne Gallery, Santa Monica,  
California  
Meyers/Bloom Gallery, Santa Monica, California  
"Portraits," P.S. 122, New York  
"The Body," The Renaissance Society, The  
University of Chicago (catalogue)  
"The Abortion Project," Simon Watson Gallery,  
New York  
"1991 Biennial Exhibition," Whitney Museum of  
American Art, New York (catalogue)  
"Drawings," Susanne Hilberry Gallery,  
Birmingham, Michigan  
"The Body Electric: Zizi Raymond and Kiki  
Smith," Corcoran Gallery of Art, Washington,  
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- Lita Barrie. "Overinflated with Theory: Kiki Smith at Shoshona Wayne Gallery," *Artweek*, July 4, 1991. 13.
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- Karen Chambers. *New York Experimental Glass*, (The Society for Art in Craft, Pittsburgh, 1989).
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- Peggy Cyphers. "Kiki Smith at the Museum of Modern Art," *Arts Magazine*, February 1991. 96.
- Joshua Decter. "Kiki Smith at Wesleyan University," *Flash Art*, October 1989. 134.
- Wolfgang Max Faust. "Emotope: A Project for BGro-Berlin," *Artforum*, January 1988. 131.
- Colin Gardner. "Kiki Smith," *Artforum*, October 1991. 135-6.
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- Elizabeth Hayt Atkins. "Envisioning the Yesterday of Tomorrow and the Tomorrow of Today," *Contemporanea*, January 1991. 76.
- Elizabeth Hess. "Whitney Biennial: Upstairs, Downstairs," *Village Voice*, April 30, 1991. 93-4.
- Kathryn Hixon. "...And the Object is the Body," *New Art Examiner*, October 1991, 20-24.
- David Humphrey. "Stained Sheets/Holy Shrouds," *Arts Magazine*, November, 1990. 58-62.
- Michael Kimmelman. "Whitney Biennial," *The New York Times*, April 19, 1991.
- Christopher Knight. "Body Language: Kiki Smith," *Los Angeles Times*, July 7, 1991. 74-76.
- Thomas Lail. "1991 Whitney Biennial," *The Times Union*, June 13, 1991. 23.
- Christopher Lyons. "Kiki Smith: Body and Soul," *Artforum*, February 1990. 102-6.
- Robert Mahoney. "Kiki Smith at Fawbush Gallery," *Arts Magazine*, September 1988. 106.
- Carlo McCormick. "Kiki Smith at Fawbush Gallery," *Artforum*, October 1988. 145.
- Klaus Ottman. *Kiki Smith*. (Center for the Arts, Wesleyan University, Middletown, Connecticut, 1990.)
- Nancy Princenthal. "Life Wants to Live, The Kitchen," *ARTnews*, April 1984. 25.
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- Walter Robinson and Carlo McCormick. "Report From the East Village: Slouching Toward Avenue D," *Art in America*, Summer 1984. 149.
- Ralph Rugof. "Missing Persons: Body/Language at Lannan Foundation," *L.A. Weekly*, August 2, 1991. 37.
- Peter Schjeldahl. "Whitney Biennial: Cutting Hedge," *Village Voice*, April 30, 1991. 93-4.
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- "Kiki Smith at the Museum of Modern Art," *The New York Times*, November 23, 1990.
- Susan Tallman. "The Other Biennial," *Arts Magazine*, February 1990. 17.
- Valentin Tatransky. "Group Show at Artists Space," *Arts Magazine*, January 1982. 23.
- T. Barry Walker. *Projects and Portfolios: The 25th National Print Exhibition*, (The Brooklyn Museum, New York, 1989.)
- Jennifer Wells. *Projects: Kiki Smith*. (Museum of Modern Art, New York, 1990.)
- David Wojanarowicz. *Witness Against Our Vanishing*. (Artists Space, New York, 1990.)
- Deborah Wye. *Committed to Print*. (Museum of Modern Art, New York, 1988.)



## Checklist:

height x width x depth

### Zizi Raymond

*Wet Dreams*, 1990

photo mural, jock straps, wire  
99 x 123 x 6 inches

Courtesy of the artist and Dorothy Goldeen Gallery,  
Santa Monica, California

*Untitled*, 1991

dress, glue swabs, mannequin  
66 x 30 x 22 inches

Courtesy of the artist and Dorothy Goldeen Gallery,  
Santa Monica, California

*Untitled*, 1991

cross, found cast figure, nails  
13 x 7 x 2 inches

Courtesy of the artist and Dorothy Goldeen Gallery,  
Santa Monica, California

*Untitled*, 1991

pipe, slip  
32 x 12 x 14 inches

Courtesy of the artist and Dorothy Goldeen Gallery,  
Santa Monica, California

*Untitled*, 1991

mixed media  
dimensions variable

Courtesy of the artist and Dorothy Goldeen Gallery,  
Santa Monica, California

*Untitled*, 1991

mixed media  
dimensions variable

Courtesy of the artist and Dorothy Goldeen Gallery,  
Santa Monica, California

*Untitled*, 1991

mixed media  
dimensions variable

Courtesy of the artist and Dorothy Goldeen Gallery,  
Santa Monica, California

*Untitled*, 1991

mixed media  
dimensions variable

Courtesy of the artist and Dorothy Goldeen Gallery,  
Santa Monica, California

### Kiki Smith

*Mammaries*, 1989

enamel on glass, fired  
96 x 50 inches

Courtesy of the artist and Fawbush Gallery, New York

*Mammaries*, 1989

string, plaster  
66 x 66 inches

Courtesy of the artist and Fawbush Gallery, New York

*Breast Jar*, 1990

blown glass  
9 1/2 x 7 1/2 inches

In the Collection of The Corcoran Gallery of Art,  
Museum Purchase, funds provided by Deane and  
Paul Shatz

*Breast Jar*, 1990

blown glass  
18 x 10 inches  
Collection of Dr. Ronald B. Low

*Breast Jar*, 1990

blown glass  
13 1/2 x 8 inches  
Collection of Stephen M. Weitzman, M.D.

*Breast Jar*, 1990

blown glass  
10 x 10 inches  
Courtesy of Simon Watson, New York

*Untitled*, 1990

bronze  
78 x 18 inches  
Private collection, New York

*Untitled*, 1990

ink, silkscreen on paper, velvet book  
30 x 18 inches  
Courtesy of the artist and Fawbush Gallery, New York

*Lucy's Daughters*, 1991

silkscreen on cloth  
dimensions variable  
Courtesy of the artist and Fawbush Gallery, New York

*Lucy's Daughters*, 1988-91

ink on paper  
96 x 178 inches  
Courtesy of the artist and Fawbush Gallery, New York



*Untitled*, 1991  
photo offset on paper  
30 x 54 inches  
Courtesy of Steven and Nancy Oliver

*Untitled*, 1991  
off-hand blown glass  
16 x 24 inches  
Courtesy of Jane L. Smith

**Photography credits:**

Kelly Campbell: works by Zizi Raymond  
D. James Dee: works by Kiki Smith



